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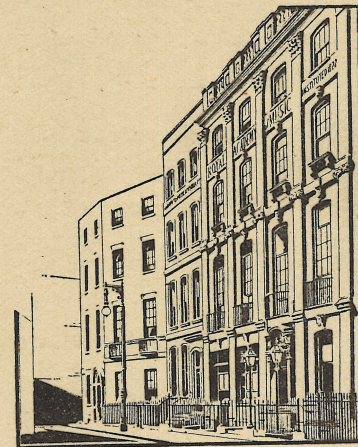
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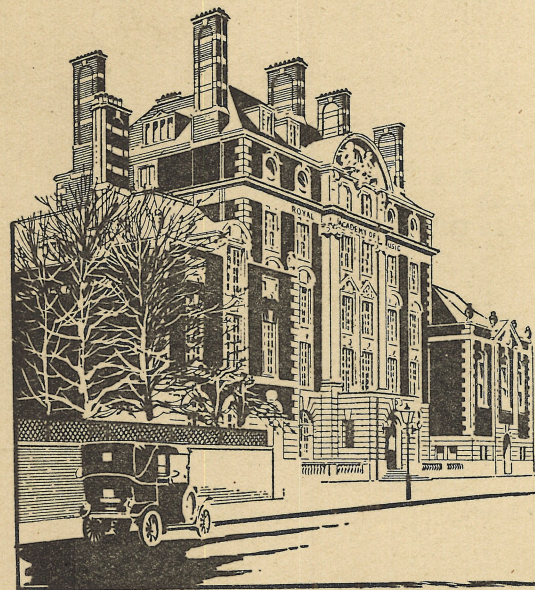


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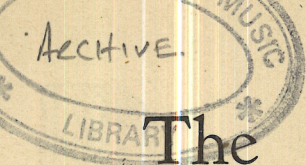
No. 82

November
1928

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The R.A.M. CLUB MAGAZINE

Edited by J. A. FORSYTH

No. 82 November, 1928

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Editorial Notes and Notions

AN IMPORTANT event is due to take place on Tuesday afternoon, November 20, at 3 o'clock, in the Queen's Hall. Verdi's 'Requiem' will be performed under the direction of Sir Henry Wood, D.Mus., F.R.A.M., F.R.C.M.

One hundred years ago! The following paragraph is an excerpt from *The Observer* of October 5 1828:

'The King, anxious to encourage the Royal Academy of Music, has sent it a donation of 200 guineas, in addition to his former liberal contributions. This institution is likely to send out some very clever singers and musicians.'

Apropos of clever singers, two old students have of late been adding lustre to the R.A.M. scroll of fame. Roy Henderson had a great success at the Three Choirs Festival in Gloucester, where he sang two new songs by Sir Ivor Atkins of Worcester. Arthur Fear appeared with the British National Opera Company in Aberdeen as Falstaff in Verdi's opera of that name, and according to the local press made a great impression both by singing and acting. He has repeated the success in Edinburgh.

The victim of Pen Pictures of Personalities Past and Present in this issue is Mr B. J. Dale. He represents the Past as a highly successful student, and the Present as an Academy professor and a composer of genius, well known in his own country and in foreign lands.

The Lionel Tertis Viola Prize of Five guineas for violin students who have not played the viola before September 1928 will be competed for on the 21st of this month. The piece to be prepared is the slow movement from the Sonata by Grazioli.

Mr Nicholas Medtner, the famous Russian composer and pianist, played his Second Pianoforte Concerto in C minor for the first time in England at the Royal Philharmonic Concert in the Queen's Hall on Thursday, November 1. Those who were privileged to be in the Duke's Hall, when Mr Medtner played

some of his compositions will not have forgotten his friendly interest in the R.A.M. At the Philharmonic supper at Verrey's Restaurant after the concert Dr J. B. McEwen took the chair, among those present being Sir Edward Elgar, Mr William Wallace, Mr Norman O'Neill, Mr Wilhelm Backhaus, Mr Alfred Kalisch, Mr York Bowen, Mr Harold Craxton, Mr Julian Clifford, and, of course, Mr and Mrs Medtner.

I wish to express my editorial thanks to my kind anonymous contributor for the 'Library' article. The time is long overdue for a eulogy on this wonderful storehouse of interesting things, and I trust that my unknown friend's serial will be 'continued in our next.'

I again draw the attention of readers of the Magazine to the following paragraph which has already appeared in previous issues, but so far the response cannot be described as gratifying. Perhaps its true inwardness has been missed by readers of the Magazine. Among the many professors and students there must be a moiety with literary ambitions. Editorial sympathy and consideration will be extended to any contributions submitted.

'We shall welcome articles of general interest from our readers and their friends. It must be clearly understood that we accept no responsibility for such articles, but they will have careful consideration and every effort will be made to return them in the event of non-publication. Such articles should be addressed to the Editor, Royal Academy of Music, Marylebone Road, N.W.1.'

Owing to the Festival of Easter falling on such an unusually early date next year, the Lent Term will begin on January 3rd, 1929.

Pen Pictures of Personalities Past & Present

No. 8

B. J. DALE

BY THE EDITOR

THE SECRET OF interviewing a celebrity is to learn all about his past life without the patient being aware of making any admissions. To practise the horrors of the dentist's chair is to prove the prentice hand. I am afraid my latest victim, B. J. Dale, anticipated a painful extraction—indeed, when I was bidding him good-bye, he said as much, and added: 'All my fears were

without reason', as most of the fears of this world turn out to be. Personally I enjoyed the interview. My subject interested me: he was so naive in many of his remarks, and this, coupled with a most attractive personality, and at the same time the unfolding of a very human story made the penning of the picture a pleasurable anticipation.

B. J. Dale was born in 1885 and entered the R.A.M. in 1901. He was of the Tenterden Street vintage, among his compeers being Rowsby Woof, York Bowen, Arnold Bax, Montague Phillips and others. He studied composition under Frederic Corder, piano with Lake and Howard Jones, and the organ in the first instance with Lemare, and later with Dr Richards. He was Michael Costa Scholar and gained the following prizes: Charles Mortimer, Charles Lucas, R.A.M. Club and Dove.

In 1906 he went to Frankfurt, not so much for study, under the ordinary acceptance of the word, as to see and hear things, a very valuable form of education. Shortly after his return to England he was appointed to the staff of the R.A.M., played the organ at West London and Ealing, and was Secretary of the R.A.M. Union. And then came the War!

It happened in July 1914 Dale and a friend, both keen Wagnerites, set off for Munich, to revel in a holiday of opera, and like so many luckless folks were trapped. In the first weeks they fell into the hands of a martinet, who was firmly convinced they were spies, but finding they really had their opera tickets, and being an ardent Wagnerian himself, he became a little more sympathetic. Eventually Ruhleben was Dale's abiding place for four years, where he had as companions Messrs Keel and Pauer. The remembrance of those four years is still to-day a nightmare, and perhaps the less said and thought the better.

It is a common failing of mankind to wish to do something other than the particular job into which Fate has pitchforked its victim, but in most cases Fate is the sounder arbiter. In Dale's case, however, I am inclined to think, from a superficial knowledge of his compositions, that creative work is his real metier. Take his Sonata for the Pianoforte, first played by York Bowen, and afterwards, among others, by Myra Hess, Moiseiwitsch, Isabel Gray and Winifred Christie. The Suite for Viola and Pianoforte, written for Lionel Tertis, and subsequently arranged for orchestra and performed under Nikisch and Mengelberg, always with Tertis as soloist. 'Before the paling of the Stars' for Chorus and orchestra, first heard at the Three Choirs Festival at Hereford. I only mention three out of many, but they bear the unmistakable hall-mark of genius. As it is, the necessities of life demand that he shall teach, and the work of some of his pupils proves very posi-



B. J. DALE

tively the efficacy of his methods at the R.A.M., with which he resumed his official connexion in 1920. And after all, B. J. Dale is still a young man, and was not Brahms over 40 when he wrote his first symphony. Meanwhile he has his compensations in occasional journeys up and down the world examining for the Associated Board, and on its behalf he has visited Gibraltar, Malta, Australia, and quite recently, Canada. His is a busy life, and I think a happy one.

R.A.M. Club Annual Dinner

THE ANNUAL Dinner of the Royal Academy of Music Club was held at the Trocadero Restaurant on Friday, July 20 1928. The Principal (Dr John B. McEwen) took the Chair in the absence of the President (Sir Henry J. Wood). A number of distinguished guests were present, and an exceptionally pleasant evening was spent. Following the loyal Toasts the following speeches were made:

THE SISTER ARTS

Proposed by Mr William Wallace;

Acknowledged by Mr Sigismund Goetze and Mr John Drinkwater.

THE ROYAL ACADEMY OF MUSIC AND THE R.A.M. CLUB

Proposed by Sir Frank Dicksee, P.R.A.;

Acknowledged by Mr Robert C. Wyse.

THE GUESTS

Proposed by Mr Stewart Macpherson;

Acknowledged by Dr Crichton Miller.

THE PRESIDENT OF THE R.A.M. CLUB

Proposed by Mr Alfred Waley;

Acknowledged by the Principal on Sir Henry Wood's behalf.

Among the guests present were Lady Cooper, Miss Daisy Kennedy, Mrs McEwen, Mrs Sigismund Goetze, Madame Mattushina, Mrs Wallace, Mrs Bullock, Dr E. Bullock, Sir Edward German, General Clive, The Mayor and Mayoress of St Marylebone, Mr W. Reynolds-Stephens, Miss Rosina Buckman, Mr Maurice D'Oisly, Dr G. J. Bennett, Mr and Mrs Harold Craxton, Mr Norman O'Neill, Mr Theodore Holland, Dr S. Marchant, and many others.

To the regret of everybody who had the privilege of his acquaintance, Sir Frank Dicksee died last month. His friendly interest in the doings of the Academy and the Club was proved by the fact that he was present at the annual dinners on the last two occasions.

The Incorporated Society of Musicians

REPRESENTATIVE OF THE MUSICAL PROFESSION

THERE ARE no bonds of attachment, apart from human ties, stronger than those which link the members of a profession to the institution where they received their professional training. There are many reasons to account for this. In the generality of cases the student enters the institution on the completion of a school course—a period of strict discipline—and finds himself free in a kingdom without frontiers, with the whole of human knowledge for his province. In this environment of freedom he moves and has his being until he graduates and passes into the profession with the testamur of his College or University.

That is the normal preparatory course in most professions, but in the profession of music, when the student begins his professional career, he has to contend with difficulties not met with in other professions. He finds the profession very ill defined in the public mind: professional testamurs are confused with those of irresponsible commercial colleges having no status whatever; he finds no generally accepted code of professional etiquette and no influential representative body which will protect his status as a qualified member of a great profession. It is true that personality and enterprise allied with professional competency will bring its own reward, but he has to create his own status and find solutions to many difficult professional problems practically unaided.

It has been said that the profession of music has no right to the claim that it should rank as one of the great professions: that music is an intellectual luxury, and not a necessity. No person who has any knowledge of the historical development of the various arts and sciences, both in this country and in Western Europe, can admit that contention. The art of music has in each age developed in order to meet the intellectual needs of nations and, with the other arts, has accurately reflected the aims and aspirations of progressive peoples. Academic principles have been formulated for its study: faculties at universities have been endowed and established, and to-day music is an essential part of our primary, secondary, and university education, and is an active and dominant force in the intellectual life of the nation. This position has been attained by what the late Sir Hubert Parry accurately defined as 'the just interpretation of experience' on the part of the English people.

This development has been responsible for the creation of

institutions having peculiar responsibilities to the profession, and it is of primary importance that the status of these responsible institutions should not be affected. A few years ago Dr J. B. McEwen, Principal of the Royal Academy of Music, stated that 'great schools like the Royal Academy will be regarded in the future not merely as places of technical training for composers and performers, but as institutions which by means of such training are actually in close touch with and influencing national life'.

It is therefore vitally necessary that some action should be taken by the profession in order to preserve the status of responsible institutions and to protect and dignify the position of the qualified individual member of the profession. If we claim, therefore, that the profession of music should rank with the other great professions, then we must reconsider the whole position, for membership of a profession carries with it certain public responsibilities. The first duty of a member of a profession is to the public. How can this responsibility be discharged except by acting corporately as a profession through a Representative Body? By this means the profession will not only be in a position to discharge its public responsibilities, but will, at the same time, guard the status of its responsible institutions and define the status of the individual member of the profession. However humble our individual positions may be, we should all be prepared to co-operate in the attainment of these objectives.

It is intended that the Incorporated Society of Musicians, as reconstituted, shall be the Representative Body of the Profession of Music, and it claims the support of all who have any regard for the welfare of the art and the credit of the profession. None save qualified professional musicians will be enrolled as members. The Society does not seek to place any arbitrary limit upon the number of those who practise the art; it seeks merely to ensure that those who *do* practise shall be worthy and of good standing in the profession. The Society will thus be a living force dependent for its effectiveness upon the activities of its members.

Many years ago the late Cardinal Newman defined the great purposes of a university. 'A university,' he said, 'is a great ordinary means for securing a great ordinary end: the improvement of the intellectual tone of Society: giving principles and fixed form to popular aspiration . . .' If these dignified phrases may be varied to suit our own purposes, the Society may be defined as *a great ordinary means for securing a great ordinary end . . . giving principles and fixed form to PROFESSIONAL aspiration*. That is the great purpose of the Society, one that should appeal to all who have the dignities of a great profession at heart.

FRANK EAMES

The Library

IN A RECENT conversation with a Professor some misunderstandings about the Library were brought to light. In order to discover the foundations of his critical remarks he was asked how many works he thought had been borrowed in the current term up to October 24. He hazarded 'about 100'. He was told to multiply that figure by sixteen, for up to that date 1,606 works had been borrowed. By the end of the week the figure was over 1,700.

Some figures are interesting. In the Michaelmas Term, 1927, 3,225 works were taken out; 3,691 in the Lent Term, 1928; and 2,749 in the Midsummer Term, 1928; making a total of 9,665 works circulated in the Academic Year, an increase of about twenty per cent. over the total for 1926-27.

When the 'population' of the R.A.M. is taken into account, and the number of students who avail themselves of the Library, this 'turnover' is remarkable.

These figures do not include the number of works consulted but not taken out. Students may not be aware that the splendid collection of full scores in the Goetze Library is available for study, and these and many other special works can be examined in rooms provided for the purpose.

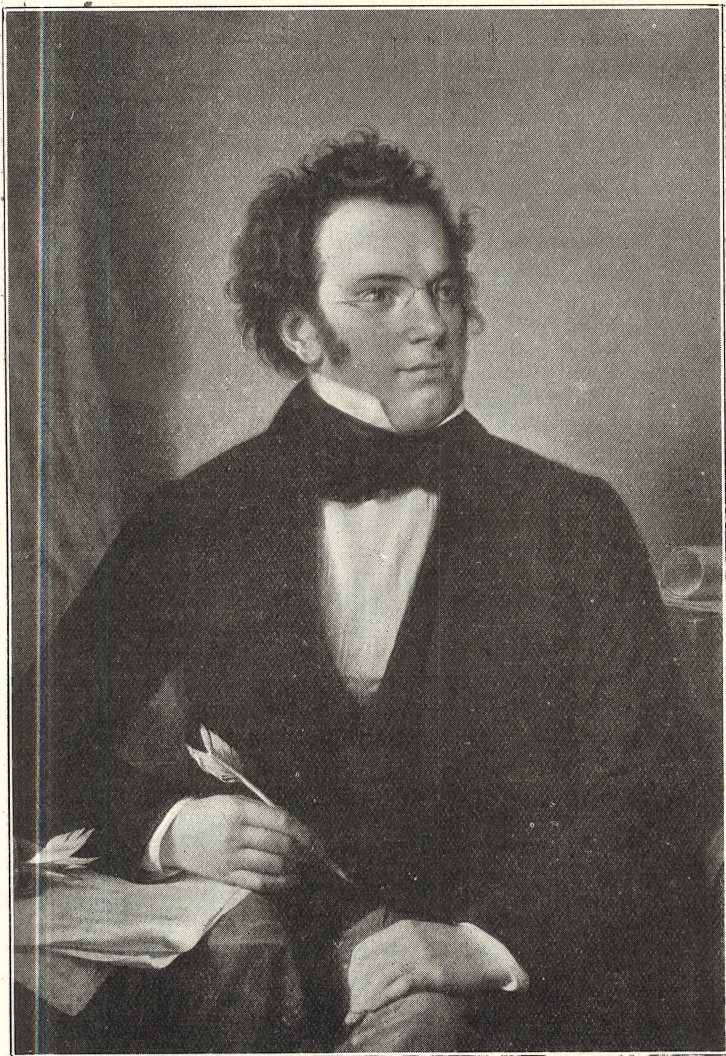
Reference must also be made to the Annie Child Collection of Plays, and works on the Drama and general English literature.

This note, which might be extended far beyond the space of this Magazine, is designed to call the attention of those students and others who do not frequent the Library to the opportunities which they have at their hand for study and research. At a later stage it may be possible to enter more into detail.

Schubert—Master of Melody

FRANZ SCHUBERT was born in Vienna on January 31, 1797, and died in Vienna on November 19 1828. This is his centenary year and centenary month, and a few lines about this wonderful man—this master of melody—are surely not out of place in the R.A.M. Club Magazine.

Schubert's life story is the story of his music. During his short life of 31 years, he practically did nothing but write music, and it flowed from his pen as water bubbles from a well. He never held any regular post except as a teacher for three years in a children's school, and a few months as music master in the family of a would-be patron. In the last year of his life, when he had written over a



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SCHUBERT

thousand works, he took part for the first time in a public concert of his own compositions, and although he was one of the greatest composers the world has ever known he died in poverty. It is a fact that after his death his total effects, consisting of some articles of clothing and a few personal belongings, were valued at £2 10s. And included in them was a pile of music, to all intents and purposes all his unpublished music, which appeared in the official inventory as 'Quantity of old music, 8s. 6d.' Years afterwards, in 1867, to be historically correct, the 'Rosamunde' overture was discovered in Vienna by two English musicians—Sir Arthur Sullivan and Sir George Grove.

Schubert was a paradox. He was the shyest and most retiring of men, and yet among his friends he bubbled with laughter, and was full of jokes and merriment. His happiest hours were spent in making music for them, and often he would play dance music 'until further orders'. Sometimes it was written down, particularly the lovely little waltzes always so much in demand.

Schubert composed anywhere and everywhere, and the noise of the clatter of plates in a restaurant or the chatter of his friends meant nothing to him. He never used a piano. The beautiful song 'Hark, hark, the lark!' was written at the house of a painter friend who very much wished to draw Schubert's portrait. But the musician, always a restless soul, refused to sit still. Suddenly, somebody gave him a copy of Shakespeare, and in it he came across 'Cymbeline', the words of which captivated his wayward fancy. The painter ruled some lines on a scrap of paper, saying that they were the most valuable drawing he had ever made; and while Schubert composed, the painter drew his portrait. The drinking song from 'Antony and Cleopatra', 'To Sylvia', 'Hark, hark, the lark!' and several more were all written in one month in a little memorandum book. And such incidents could be multiplied a hundredfold, and they are set down in charming fashion in Mr Norman Flower's 'Franz Schubert'.

Celebrations of Schubert's centenary have been and will be endless, and it is pleasant to record that the Royal Academy gave a Schubert Concert in the Duke's Hall on October 29, among the works performed being the Quartet-Satz, the Quartet in A minor, the famous 'Trout' Quintet and the 'Wanderer' Fantasia for Pianoforte. And his songs were represented by 'Du bist die Ruh', 'Das Lied im Grünen', and 'Der Hirt auf dem Felseu'. It was a very pleasant entertainment, and I for one vastly enjoyed myself.

The Columbia Company has also taken the Centenary under its expansive wings, and many remarkably fine records have been made of his works, such as 'The Unfinished Symphony' by Sir Henry Wood and the New Queen's Hall Orchestra, the great

C major Symphony, and the 'Rosamunde' music by Sir Hamilton Harty and the Hallé Orchestra.

Amid all the excitement of the Centenary, and the enthusiasm for Schubert's music, how many of his worshippers give one little thought to the man who died in poverty, unhonoured and unsung except by his little band of faithful friends?

J. A. F.

Review Week

REVIEW WEEK will take place this year from December 3 to 8, and the following list of lectures, concerts and dramatic entertainments illustrate, if illustration is necessary, what a feature it has become in the Academy curriculum.

MONDAY, DECEMBER 3

10 a.m. Lecture by Ambrose Coviello, F.R.A.M., on 'Co-ordination in Pianoforte Playing'.

12 noon. Lecture by Sir Charles Grant Robertson, K.C.V.O., LL.D. (Vice-Chancellor of Birmingham University), on 'Geography for Everyday People'.

3 p.m. Chamber Concert.

TUESDAY, DECEMBER 4

10 a.m. Lecture by Charles Woodhouse, on 'Violin—The Teacher and Pupil'.

12 noon. Lecture by Walter de la Mare, on 'Craftsmanship in Verse'.

2 p.m. Orchestral Rehearsal.

WEDNESDAY, DECEMBER 5

10 a.m. Lecture by Marcus Thomson, F.R.A.M., on 'Schubert and the Birth of the Art Song'.

12 noon. Lecture by E. J. D. Radclyffe, M.A., on 'The Realisation of Powers'.

5.30 p.m. Dramatic Performances, under the direction of A. Acton-Bond, Hon. R.A.M. 'Gemma' (Nevin Halys) and 'Sleeping Beauty' (Thomas E. Ellis).

THURSDAY, DECEMBER 6

10 a.m. Lecture by Kenneth Barnes, M.A. (Administrator, Royal Academy of Dramatic Art), on 'The Composer and the Dramatist'.

12 noon. Lecture by Arthur Bliss, on 'Some Aspects of Music'.

5.30 p.m. Dramatic Performances, under the direction of A. Acton-Bond, Hon. R.A.M. 'Gemma' (Nevin Halys) and 'Sleeping Beauty' (Thomas E. Ellis).

FRIDAY, DECEMBER 7

10 a.m. Lecture by B. Walton O'Donnell, M.V.O., F.R.A.M., on 'Musical Interpretation in Orchestral Playing'.

12 noon. Lecture by Alexander Wood, M.A., D.Sc. (Fellow of Emmanuel College, Cambridge), on 'The Analysis of Musical Sounds'.

2 p.m. Orchestral Rehearsal.

SATURDAY, DECEMBER 8

10 a.m. Lecture by The Principal, on 'Some Aspects of Musical Rhythm'.

12 noon. Viola and Pianoforte Recital by Lionel Tertis, F.R.A.M. (*Viola*), and York Bowen, F.R.A.M. (*Pianoforte*).

3 p.m. Fortnightly Concert.

8 p.m. Students' Dance.—Reception by Mrs John B. McEwen.

Baron Albert Profumo Prize

To commemorate the visit of Professor Ernst von Dohnanyi and the Budapest Philharmonic Orchestra to the Royal Academy of Music under the auspices of the R.A.M. Club, on Saturday, June 16 1928, Baron Albert Profumo has generously offered a prize of one hundred guineas (£105) for the composition of a piece for orchestra, under the following conditions:

(1) The work must be for full orchestra, in the nature of an overture or symphonic poem, and should take from ten to twenty minutes in performance.

(2) It must be written specially for this competition and must neither have been performed nor published.

(3) All present students of the Royal Academy of Music, and all members of the R.A.M. Club are eligible to compete.

(4) The last day for receiving manuscripts will be Monday, July 1 1929.

(5) All manuscripts (MSS) should be sent to the Secretary of the Royal Academy of Music, York Gate, London, N.W.1, and should be signed by a *nom de plume*. This *nom de plume* should be written on the outside of a sealed envelope which should contain the name and address of the competitor.

(6) Every care will be taken of the works submitted, but the Royal Academy of Music will not be responsible for any loss or damage to these.

Professor Ernst von Dohnanyi has very kindly consented to act as adjudicator.

R.A.M. Club (Students' Branch)

Our weekly meetings were resumed this term on October 6 after the first fortnightly concert, and they have undoubtedly proved a success. We owe our special thanks to Miss Edith Godfrey, who is so kindly giving up her Saturday afternoons in order to play for the dancing—she *does* know how to play for it, too! What a difference from the efforts of the gramophone last term!

Another attraction is the ping-pong which is to be found in the band room. We have discovered great talent, and much enthusiasm is shown. Perhaps we may yet challenge the R.C.M.—who knows?

We must also thank Miss May Turtle for her charming selections. We always look forward to hearing her songs at the piano.

We have been very fortunate in having permission for two dances this term, and still more so because on December 8 we are to welcome Mrs J. B. McEwen as our hostess.

Best wishes to all new Club members.

DOROTHY GREEN

Mems. about Members and Others

The Editor accepts no responsibility for the following paragraphs. They are inserted on the good faith of the contributors.

Mr William Wallace's symphonic poem 'Villon' was performed at the Royal Philharmonic Society's concert in the Queen's Hall with great success on Thursday, November 1, and it will also be played next month in Monte Carlo, both performances being under the conductorship of Sir Landon Ronald.

Miss Katherine Goodson will begin her tour of Germany and Austria on November 15. In Vienna she will appear at the Arbeiter Orchestral Concerts, playing the Schubert-Liszt 'Wanderer' Fantasia, and in Budapest will make her first appearance in chamber music, playing the Brahms Quintet at one of the concerts of the Hungarian String Quartet.

Miss Elsie Horne, during a recent holiday in the United States and Canada, broadcast two pianoforte recitals from the principal station in New York.

An article by Miss Louisa H. Grant entitled 'Women as Humorists' appeared in the October issue of *Great Thoughts*.

Mr Alan D. Bush gave a concert of his own compositions in Berlin on November 6.

Mr Leslie Regan conducted the concert of the Dulwich Philharmonic Society at the Crystal Palace on Saturday, November 3. Included in the programme were 'Theme and Six Diversions' and 'A Princess of Kensington', both by Edward German.

Mr Scott-Baker has been appointed organist of Christ Church, Woking.

Miss Phyllis Cook has left England temporarily to continue her musical career in America. She gave a very successful farewell pianoforte recital in the Town Hall, Grimsby.

Mr Fred Gostelow gave an organ recital at the Luton Parish Church on Wednesday, October 3. He also gave a pianoforte recital at the twenty-first birthday celebrations of the Sutton Wesleyan Church on Monday, October 8.

The marriage took place on May 28 at Kalimpong, Bengal, of Herbert Stanley Bullock of the Phoenix Assurance Company, Calcutta, and Barbara Alice Korb of the Calcutta School of Music.

Miss Winifred Martha Lowden, daughter of Mr and Mrs John Lowden, of Bootle, was married on July 31, in the private chapel of St Nicholas, Mostyn House School, Park Gate, Cheshire, to Mr Frederic James Griffiths, of Wavertree. The bridegroom was formerly a boy at Mostyn House School and later became a student at the R.A.M., where he took his Licentiatehip.

New Music

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Notices

1—'The R.A.M. Club Magazine' is published three times a year and is sent gratis to all members on the roll.

2—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3—New Publications by members are chronicled but not reviewed.

4—All items for insertion should be sent to the Editor of 'The R. A.M. Club Magazine', Royal Academy of Music, York Gate, N.W. 1.

The Committee beg to intimate that ex-Student Members who desire to receive invitations to the Students' Meetings should notify the same to Mr H. L. Southgate, at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

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